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THE CRUCIFIXION, XV CENTURY FRENCH TAPESTRY
IN EXHIBITION OF GOTHIC TAPESTRIES AND SCULPTURE

LIBRARY NOTES

THE Photograph and Lantern Slide Department of the Ryerson Library has moved into its new room adjoining the Burnham Library of Architecture on the west. In this new location, which brings the work of the Department into a more intimate relationship with that of the main reference rooms, the photographs, color prints, post cards, and other forms of reproductions, being more accessible, should be of greater value to the student than hitherto.

Coincident with the removal into the new room, with its excellent light for exhibition purposes, is the acquisition of the Medici series of reproductions in color after the great masters. This series, numbering now nearly two hundred and still in progress of publication, brings the observer more closely to the original than do most forms of reproduction. A few prints—chiefly the portraits, small pieces,

and details—equal or closely approximate the originals in size; but the majority are reduced one-third or one-half. A few large frescoes and panels, such as Botticelli's "Primavera," Leonardo's "Last Supper," and Gainsborough's "Duchess of Devonshire," are necessarily represented in a size that gives but slight conception of the original dimensions. By means of the excellent reproduction of color, texture, and surface condition, the student is enabled to realize something of the same esthetic response that he does before the original; and through the same faithful reproduction a Vermeer, for example, gives to one interested in the technique of a painting an illuminating illustration, in Dutch painting, of *pentimento*, or alteration on the part of the artist from his original plan, the explanation of which serves as a valuable lesson in itself to one working upon a like problem. In subject these prints include well-known paintings from the Italian, English, Flemish, Dutch,

French, German, and Spanish schools, as well as a group known as the National Portrait Series.

NOTES

THE KIMBALL COLLECTION

—The collection of paintings belonging to Mrs. W. W. Kimball has been lent for an indefinite period to the Art Institute and is now installed in gallery 27 of the south wing. In this valuable and important group of paintings there are three by seventeenth century Dutch masters, landscapes by Hobbema and Ruysdael and a portrait by Rembrandt; eight by the eighteenth and nineteenth century English portrait and landscape painters, Gainsborough, Lawrence, Reynolds, Romney, Wilson, Constable, and Turner; six landscapes by artists of nineteenth century French schools, Corot, Diaz, Dupré, Millet, Sisley, van Marcke; and five landscapes by the later French artists, d'Espagnat, Monet, and Pissarro. Several of the paintings are reproduced in this BULLETIN.

EXHIBITIONS POSTPONED—The opening of the April exhibition planned for Gunsaulus Hall—a collection of manufactured furniture and furnishings, lent by manufacturers—has been delayed on account of the strike on the railroads. Under the circumstances, a definite date even for the postponed opening cannot be announced at this writing; but assurance is given that both spring exhibitions previously announced for Gunsaulus Hall will be held in the order scheduled: first, the furniture display and

following that the exhibition of home arts as exemplified by the hand-loom work of Miss Ingeborg Olson and Miss Olga Olson in weaving, lace-making, and embroidery. The showing of furniture and furnishings, which is in line with the various other exhibitions held by the Decorative Arts department of the Art Institute, will give both recognition and encouragement to the American manufacturers who are striving to secure good American design in their products. During the home arts exhibition there will be explanatory talks and demonstrations of the possibilities of the loom for use in the home. The perfecting of many labor-saving devices for domestic use has caused the decadence of the old arts and crafts of the home, and an effort is now being made by artists to revive the art of the loom.

HADEN ETCHINGS—Early in June the etchings by Seymour Haden from the Clarence Buckingham collection will be hung in the Print Room—to remain until the fall.

NEW WRITING ROOM—The Check Room of the Institute (formerly Room 7) has been moved to Room 6, which was part of the corridor adjacent to the Ryerson Library. Room 7 is now equipped as a writing and reception room for visitors to the museum. The public telephone booths have been removed to the foot of the new staircase leading downward from the entrance of the Library.

SCAMMON BOOKS—The first edition of Mr. Ferguson's *Outlines of Chinese*